



retail price **\$7.95**

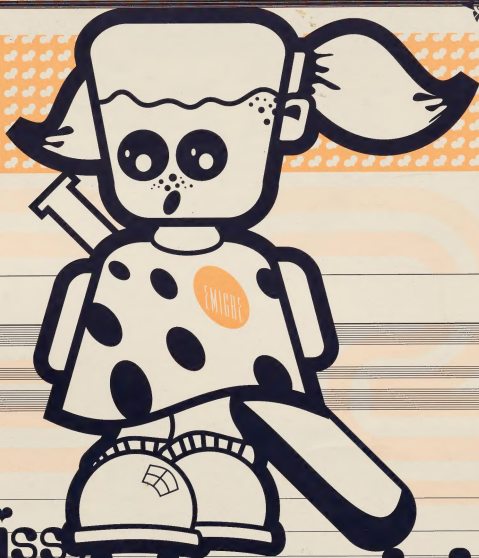
DR deth toys™

sissy™

she is cute! she will kill you!

issue number twenty nine

includes free designers republic calendar



cuter sissy™

KILL! KILL!

DR deth toys™

2004™ SHOWN SMALLER THAN ACTUAL SIZE 7-11 POUND

• THE DESIGNERS REPUBLIC NEW & USED: EMORE MAGAZINE, ISSUE 29

© 1994 THE DESIGNERS REPUBLIC



DESIGNER
REPUBLIC

Never mind Post Road, here's The Designer's Republic!

Also free design to you in the U.S.
and Canada in 1972. Send in \$5.00 to us.

Twenty-Nine



PLAYING THE SYSTEM

needed is that they know the market in which they operate (inside and out). The group's members have worked within the industry in other capacities (Anderson managed a band). They helped shape it, helped visualize it and, by now, are an inseparable component of it. Their work also relates strongly to the present time and today's technology and, furthermore, is in keeping with the technology in a way only the most ardent fans of that technology can accomplish.

Although it is nearly impossible to expect this type of involvement from all designers, it still amazes me why Steve Jobs asked Paul Rand to design the Mac II logo, since Rand will not even near the computer. It is safe to assume that the best work is produced when designer and client have some kind of common ground besides profits. Rand's logo, despite their practical qualities, have always appeared oversimplified and stripped of all emotion, truly as if designed by someone who is quite removed from the essence of the subject matter—designed by someone who perhaps didn't have the slightest in mind when thinking that "Good design is good business."

Well, that's my take on The Designer Republic. It leaves me with only one question: Am I simply another victim of The Designer Republic's subtle visual control? Am I yet another design critic overreacting the mark and attributing excessive meaning to what are essentially fancy, good looking graphics that most people enjoy simply because they can relate to them on a number of levels? It doesn't really matter, because I, for one, enjoy being fooled into believing that this is good design.

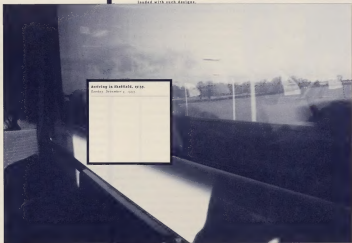
Andy Schneider

"There's no conscious effort to create a new movement or style, just a continuing desire to work further and further into what we do to see what's on the other side, to constantly reinvent and reinterpret yesterday's work tomorrow, and to take ideas beyond logical extremes so we can enjoy what we find on the way back, as long as it looks good, of course."

The Designer Republic

Oh, one other thing, though, there is a while we came across the work of fellow designers that we think looks SO GOOD. It makes us depressed about our own work. This town is loaded with such talent.

Sailing in Stamford, 1930.
Exhibit December 1, 1993



Designers talk with the founder of the Designers Republic.
 (an audience.)

Design: What did you do today?

Sam: I spent the morning responding to a major hangover, which is supposed to be nature's way of telling me that I had more fun last night than mere mortal doers. Except this time nature got it wrong—last night was a nightmare! Sheffield Wednesday, normally the greatest soccer team in the world, lost at home, in a match of consolation, I went to the opening of a new club called "Belongs," which was worse than the game but at least the drink was free. At lunch time I went to see a guy I've been working with on some Photoshop montages for an Acid Jazz band called "Cloud Nine." The design's already suited but he knows the software better than I do and I've got a deadline to meet. This afternoon I came back to the office and we worked on some gear for the new Sun Electric single for Bill Corvado and discussed ideas for the next pop will but fruit single. The rest of the day has been total chaos! There's a company in New York called "Invisible," which is licensing some of the Robert Rulman albums we've designed the covers for and they want us to send the original artwork over on request for their release. The problem is, although we have all the work on disk, the cover images were sent to a major company to be scanned at a higher resolution than our Mac can work with and first, they no longer have the scans on system and second, they can't find the original artwork prints we sent them to scan. It's really deteriorated into one of those days when I just can't get anything done. There's a million ideas crashing around in my head but every time I sit down to work, the phone rings and jobs I thought were finished weeks ago return to haunt me and I'm too hung over to think of answers not to talk to

people!

Design: It sounds like you're all up to your neck in multi-religious work. In fact, the majority of the work we do is multi-religious. Is it sacred silence or merchandising?

Design: Are you going after that specifically, or is it coming to you because of your reputation?

Sam: It does come to us naturally.

Design: Is it more difficult for you to get the answers job?

Sam: I think many potential non-music clients in the UK are suspicious of record sleeve designers because they feel more comfortable with commercial, dealing with large agencies and consultants with regular salaries and smart suits. They relate more easily to people who talk more business and sell their design. For some, it's natural to equate quality work with traditional respectability, so when they're confronted by someone in a T-shirt and jeans with different ideas that perhaps need a bit of imagination, they are naturally wary. Because, for most, good design is about conformity whereas youth culture is about change. But there are more clients now who see design at an investment and want something different, something individual, and more their preconceptions are forgotten, more realize that strong ideas are the best value return for their money. However, even though we naturally want to expand our sphere of work both in terms of business and creativity, and we happen to talk to an potential clients, we get so much work from within the music industry both in Britain, and from the States, Europe and Japan, that we don't have the time to chase after work from those who may not be as appreciative of what we do.

Design: How do you make it work? People working on stereo designs when they're not exactly the most lucrative area to be working in as a designer. And many of your clients are small independent labels.

Sam: That's sometimes the price we have to pay for working with people who give us more freedom. You'll never be financially well off working in the music industry.

Design: Is there a possibility for you to sign a contract with a label to go somewhere according to the success of a record?

Sam: We are closer here on working that way, although we've often suggested it. A perfect example of how such an arrangement would work is when a label has a record they know could do well commercially but at the time of release, the label doesn't have the cash to spend on the design or promotion. In such cases, there's initial interest in the idea until percentages are mentioned. Basically, people don't like the idea of paying rates. Sometimes we have arrangements to work on various releases for one particular company on a regular basis over an extended period of time and we will be offered either a retainer or an advance. We find out what the label is planning to release over the period, try to work out what will be needed in terms of design and work out an average price. This means we can work more profitably by planning ahead, maybe losing out on some complex jobs but making in on the simpler ones. The label benefits because they have someone looking out for all their design needs, thereby reducing their workload, which is especially advantageous to small labels that perhaps have no previous knowledge of design, types or printing. For them, it's like having an in-house art department at much lower cost than if they had to invest in a full-time staff and specialized equipment that they may not have a full-time need for.

Design: How important is it to be designing album covers for records that do well?

Sam: The demand for my services is largely in direct relation to the success of the sleeve we work on. We did the cover for an album that went straight into the charts at number one. Suddenly, a lot more people were calling us, partly due to increased exposure but also to a lack of imagination. There's a lot of people involved in commissioning graphic design who really know very little about it beyond the realm of "I know what I like." They are product managers at record companies who know about marketing and promotion and they know how to use the sleeve to maximize but they are busy and design creativity are not high on their agenda. It's difficult to persuade them to choose a good design using purely aesthetic arguments; they want to be told that the design is going to sell units. Designers' arguments that the band will sell more records if their profile is raised by good, illustrative design, which can be easily adapted for merchandise and which creates an easily recognizable identity to which the fan can relate, are frequently countered by old school labelatives, such as "type big and bold at the top for catching" or "working me

The Designers Republic. Sheffield office.



"The record companies have too little respect for the capacity of the general public to understand lateral design concepts when in reality, the consumers' awareness of ever increasingly complex sales pitches and their ability to interpret fairly abstract advertising strategies are constantly becoming more sophisticated."

The Designers Republic

The following interview with London-based graphic designer Malcolm Garrett (inserted images) was conducted by telephone.

Design: I'm calling to tell you we're doing an issue devoted to the Designers Republic.

Malcolm: About time.

Design: My design's mostly I mixed them in Sheffield.

Malcolm: Did they get you drunk?

Design: They did.

Malcolm: Did they take you to a football game?

Design: No because I was there on a Sunday, so Sheffield Wednesday had played the day before, and he, I believe.

Malcolm: Oh, so they were drunk.

Design: Yes. Drunk or not, they are a happy bunch. I actually refer to them as "Hippy Madonnas," which makes Jack laugh.

subtle, it's got to jump out at the public from across the street." (Conceptually, there's rarely any common ground, but we're all good mates, so we end up bullshitting each other at comparing detaching exploits. The main problem is that corporate, the second company has no little respect for the capacity of the general public to understand lateral design concepts when in reality, the consumer's awareness of even increasingly complex sales pitches and their ability to interpret fairly abstract advertising strategies are constantly becoming more sophisticated. What's more frustrating, however, is that we still often miss out on many of the jobs we feel we are best suited to. There are hands that I know would definitely benefit from the Designers Republic's input: hands where music, approach to writing, recording, performing, and philosophy perfectly complement our method and style of design. So I talk to the product managers, the record company people who usually commission artwork, on a social level, and they say they really like what we do, they're always been big fans and they'd love to give us more work but...it's a real shame that we're in Sheffield, you know, that's six miles away, so we tell them about our regular clients in Berlin and Paris, Tokyo and New York, all of which are considerably further away than London is from Sheffield. "That's why they invented fax machines," I say, and sometimes this approach works!

Design: Don't they have anything to do with a certain amount of confusion perhaps about the Designers Republic being "on in the market"?

Isis: To an extent.

Design: Why don't you move to London?

Isis: Why don't they move to Sheffield? Initially, I was born and raised in London and only came to Sheffield to go to the university. I had no intention of staying beyond the end of my degree, but I really liked the people and the place. I met my wife before her she's from Sheffield, and I have a lot of good friends around me in Sheffield settled, and then of course there's Sheffield Wednesday... besides the fact that it's cheaper to live here than in London, being in Sheffield, we feel good that we're on the outside looking in, away from London's smothering influence we're separate. When we first started The Designers Republic, we were actively into an isolationist state. We felt independent, different, not least because neither my ex-partner nor I had any formal design background. We felt we had nothing in common with other designers, a feeling that I believe still unconsciously permeates our collective thinking, our work and our attitude to design. We seemed cut made so we went along and we did what we thought was right, literally ignorant of prevailing trends or more importantly perhaps, attitudes. We sampled, listened and adapted anything and everything as and when we saw fit. For a time we sealously promoted this self-created mantra, defining and selling our separatist manifesto with each new piece of work to introduce. The first person to really break down this barrier was Malcolm Domett, who contacted us and introduced himself as a big fan of what we were doing. Through Malcolm, I began to meet other designers and realized that we all had a lot more in common than I'd previously imagined.

Design: When I read the press coverage on The Designers Republic that you were in, I noticed how the mainstream design press has largely ignored you. You seem to be getting most attention in Japanese design books and magazines and major magazines.

Isis: With regard to the British design press, I think there may be an element of snobishness at play but I don't think that is true on a personal level, and if it is, I don't believe it's always intentional. I speak to Nick Payne occasionally, and he and other writers have made the effort to come up to see us, the point is that we don't happen to live just around the corner; meetings don't happen naturally, unplanned. Arrangements have to be made and time has to be spent travelling. Ironically, I don't suppose all this matters when a glamorous trip abroad is offered. Maybe some journalists don't realize that glamour is only skin-deep.

Design: Do you feel as if you were overlooked?

Isis: I do to a degree, but I don't think there's any conspiracy to ignore us, it's more that we don't put ourselves in the market place, so to speak. Unless someone is doing a piece about us, we never send stuff to design magazines. I think that's a bit more generally, and we don't enter work for design awards. I'm not late all that shift. But, regardless, every so often, someone else sort of discovers us and launches into the inevitable "How did you start, where are you based in Sheffield and where did you get that funny name?" That's OK initially but the Designers Republic is eight

years old and I don't read many interviews asking The Partners how they started, why they're based in London or where did they get their funny name. Mind you, I think they're too new, so maybe they're past all that! Interviews rarely get beyond that base with us obviously they need to ask certain background questions but if I were a journalist, I would try to do some research first so that the approach would be a little more probing.

Design: Well, here goes. How did the name The Designers Republic come about?

Isis: OK, let's get it over with! I used to manage a band called Person To Person, which included members of ABC. We signed with EMI Records and it was around this time that I started getting into graphic design by doing their sleeves, logos, stage sets, etc. However, as I was the band's manager, I couldn't charge the record company for the work I was doing, so that would have constituted conflict of interest or something, so I had to come up with a pseudonym under which I could invoice them. It's a long story, really, which involves Russian counterespionage, a Washburn beer advertising campaign, the left-wing Sheffield Council and the tabloid press's right-wing ranting about the so-called Young Left and their "Socialist Republic of South Yorkshire." But more importantly, the name really came up how we felt about our position in relation to the design industry.

"The Designers Republic was declared on July 14th, 1986!" we celebrated our independence and got stuck in creating our own world ruled by music, such as "It is doubt us a star!" It appeared to our sense of humor that we should be The Double Republic, which, at the time, none of us considered serious to be designers in the accepted sense of the word and in some ways, I still feel the same. Give my background was in management, not in graphic design, I began to market the Designers Republic as if it were a band, selling it as if it's band name as if it were a product. The Designers Republic was in Sheffield and nobody really knew what it was or what we were about. What is Design? It is a struggle to fit one in one hundred people? Is it some totalitarian or totalitarianism punk or is it just a company with a weird name? We actually did get a lot of work initially because the name and the pseudonyms struck a chord with people's imaginations and eventually because we were the only designers outside London working regularly across the music business at the time.

Design: Are the designers who work for The Designers Republic OK with the fact that the work is created as being designed by the Designers Republic instead of having their individual names appear on the pieces?

Isis: Using the name adds to the mystique of the company, people know the score when they join the team and if they didn't feel the same way about The Designers Republic, I wouldn't want them to be a part of it. It's as much about attitude, temperament and personality as it is about design. It's about the way we work, not the work itself and, like our work, when we enjoy deliberately creating confusion and contradiction and working on different levels both visually and conceptually. The name is both a subconscious to hide our individualities and a master name sign to manage the collective ego. It's so secret that there is more than one person here. I do the interviews because it's my company and I'm the best built, but possibly, I speak for everyone, we all have pretty much the same views on design. Actually, we sometimes add our own four-word logo into self-promotional pieces with our individual names. Isis, Michael, Nick & Frances underneath.

Design: What happened in the episode on The Designers Republic?

Isis: It looked messy.

Music:

Design: Let's shift gears here for a second, the Designers Republic has created a lot of work for bands that operate in very particular musical genres, mostly electronic, such as techno, ambient and progressive house. Would you care to say and explain what you see the gap of music apart from other contemporary genres?

Isis: Very basically, it is all electronic music based on its technology, devoid of conventional instrumentation except as an in-



The Designers Republic. Hey Think! It ain't illegal yet, Isis.

and shades because it's Blue Note time." It would still be a De-
signers Republic cover. Personally, I would feel totally at home
doing more just covers, as it's the music I listen to most, es-
pecially "Blister Away"-period blues.

Dines: Is it fair to say that as in the past when the cover is still
irresponsible as a Designers Republic design?

Tim: It's not a question of fair. The client makes a decision of
which designer to use. I often look at some of the excellent R&B
covers, which have a very recognizable R&B style, and it really
hasn't caused R&B any problems. It's probably the same with Van-
halen. Client's work. He's chosen because of what he does and his
done. We were once asked to design for a heavy metal band that
was interested in something that wasn't the usual old-number of
the heart-withered-moments saying women shit. We were really
up for it, not only because it was something totally
different for us to do but because it seemed like a
great experiment to deconstruct such connotations
imagery and concepts. I had my reservations about
it, though, because Heavy Metal does still on such
images. It's like the calling card. In a moment
that maybe it wasn't such a good commercial move
for the band to reject the very imagery their per-
sonal fans had come to expect and could relate to.
A month later they split up. So, when you ask it is
fair to the client, the answer is that the designer
has to get all the problems out in the open at the
beginning, make the necessary preliminary de-
cisions to be sure that the design/client re-
lationship is going to work and that both sides
know what is expected of them. The client
should leave the designer to get on with it and
rough up a massive check at the end of it!

Logos

Dines: Where does your interest in logos come from?

Tim: We're all influenced by the whole concept of
multi-nationals and corporate identities and com-
sumer products and brand names and logos. This is
built in design terms—the basic shorthand of logos
and trademarks, for instance, and also in the political
sense—the intrusion of a soft drink man's
electronic into every aspect of the social fabric of
the individual, something maybe more sinister than imperialism
in that the goal is pure profit, not just pure profit but fascina-
tion manifest themselves in our work, not as negative political
statements but more as subjective documentary. We re-imagine,
redefine and re-present what commands us. We use the competi-
tion for market supremacy as a big game: battle of the logo-
blissness or clash of the logo titans or something. In this level,
it sounds fun and we just want to join in. Our character role
would have just one weapon: no magic, no fire-power, just a mas-
sive spencer-in-the-work! Logos make the world go round; they
are the hieroglyphics by which our society will be judged thou-
sands of years after it falls. Nice people from another planet or
another time will dissect our civilization using our symbols as a
code, just as we do with the Mayans, Aztecs and Incas, etc. Multi-
national logos will be interpreted as religious icons. I was in
Tehran just a few months after the wall came down, and already
the visually beautiful Communist murals were being torn down
and replaced by wonderfully crass, pulsing neon signs crawling
the highest buildings with the signs of the likes of Coca Cola,
BMW, Pan Am—the poor pick. In some ways, I like this. The Blade-
Runner/teleshop future is already here and if we can't do any-
thing to stop its advance, then at least let's have bigger and bet-
ter signal there is a whole consumer philosophy also at work,
this time on the receptive side. People now respond to brand
names and logos. Pepsi no longer needs to explain its major pro-
duct. Its symbol's meaning is as well known as any character in a
language, such as a question mark. It's useful for the producer,
the retailer and the consumer—it's the remote control approach to
communication. Adapting and re-inventing logos as meaning new
uses that serve the same purpose by implication, is something we
regularly do on record sleeves and other pieces of work, not just
as statements but probably more often because they look good.
There is an important marketing concept at work here, though.
When we're working for a new or an
old band, they are, by definition, perhaps not that well known.



Blister G. Remover, 12", Front.

Blister G. Remover, 12", Back.

Mighty Force, 12", Back.

12. Frequencies, 12", Front.



The Designers Republic.
Department Stores are Our New Cathedrals.
1990.

They may be less scruffy, down-to-earth, kinder than Run-DMC. Run-DMC, England who want to make and play their music. They want to sell loads of records but have neither the experience nor the following (and therefore probably not the marketing budget) for that to be viable, and consequently, in the big scheme of things, they aren't in the premier league playing with the big companies like Sony or BMG. So, first it appears to our ears of Run-DMC to present such a group in big-league terms by giving them the attributes of something multi-national and established and reliable that the consumer really should know about already. This is the Empire's New Clothes theory! Secondly, it enables an unknown quantity to tap into the existing "remote control communication network" and so achieve to be, collect more sales and win the game! In theory, it creates a certain confusion that is at the core of what we do.

The first time we really started to explore these ideas was in conjunction with a band called "Age of Chace." We were interested at the time in creating whole worlds for artists in which, in design terms, they could exist in their own context, independent of external influences. We devised a logo, more a national emblem, for their album cover, the front of which resembled a futuristic passport into the world of Age of Chace, and on the emblem we used the multi-national text "Islands We Travel Berlin New York."

Islands We Travel Berlin New York? Leads was the home city, their immediate experience, while the others represented their musical influences and as such, a statement of intent. From Detroit, the M.D.s, Boston and New York. From Berlin, "desert"-painted Arabia and the spirit of Kraftwerk, New and Tan. And from New York came Rap, Hip Hop and Hard Disco. The use of multi-national imagery also implied both the international base and international outlook of a large organization, which a band from Leeds obviously isn't. Across the rest of the packaging, we used many of the adapted or implied logos I spoke of earlier, not just because they looked good but because when used in combination, they created a new language whose syntax was that of signposting, a communication that spoke more than the equivalent number of words could ever articulate because, like pictures, every one told a story. The advantage of using logos in this manner is that everyone interprets them differently, as a brilliantly expressive and expressive language is the result.

Logos. Are you not afraid that your work might make the wrong commercial? Are you not afraid that people might

think "Gee, that really looks just a little too corporate as a logo for an individual or, perhaps, a bit too commercial?"

Yes. Coca Cola, for example, sells their products all around the world. People who are socially or politically opposed to the idea of big multi-national companies imposing themselves globally, across cultural boundaries in the name of money, may see the Coca Cola logo as a sign of evil. But, equally, as a design level, you could say that Coca Cola's logo is one of the most

... and international markets are now constantly shifting and changing, and a corporate identity needs to reflect much more of that flexibility and visual success on behalf of the general public. The general public is now looking at moving images all the time on TV, and corporate identity doesn't reflect the kind of fluidity of form that an audience likes. What's good about the work of the Designers Republic is that it's very knowing, very understanding of the kind of graphic devices that are employed when designing a corporate identity but doesn't take them too seriously. They are them as building blocks for jokes and games and past, none of which nobody outside of the Designers Republic office gets.

Design. I said then they were creating the models for the corporate identities of the nineties. Are they actually accepting this?

Well, they're not trying to do something down and explain it; they're trying to open it up. So at least they would rather be believed than what they're doing is establishing a benchmark, because they think they're trying to throw the benchmark away.

Design. But then have the basic notion of implementing an identity system that could what they do not be applied



175. What Is House EP, Tan Ta, Remix

176. Hundreds of Ways, A Woman of Resistance

177. Soho Love Generation, Love!

178. Love Generation, Love!

be seen as a little abstractish. Much depends on the individual's own perception, which at any time may be biased towards either the political implications or the design merits of the situation. For us, the use of logos is partly semantic. That is, we use and create logos we really like as elements in an overall design, but it is also documentary in that we use certain "readymades" as interpretive comment. However, this is only one case in which we work and despite all the theorizing about corporate identity, it doesn't mean that this is something we aspire to. We don't see multi-nationals in the same way we see their visual representations and we don't think bigger is better—the designers Republic is, of course, a small business itself. You have to remember that there is a lot of what some people think is obscure humor at the heart of our work and approach to design in general. If we were working for a multi-national, we would probably find it more interesting to look at ways of working other than using logos, which we feel work better out of context than in juxtaposition to suggest something more than is really there. Our approach could be such that although they have to retain their logo for obvious logistic reasons, the emphasis on the corporate angle should be played down in order for them to appear smaller and more approachable. Large companies will need to internalize their public voice and move in the future as consumers become increasingly sophisticated and less brand-loyal. Basically, as I said before, logos are ultimately just elements that do their best work in a wider context—be it conceptual or graphic. They can, just as with photos of celebrities, be either the focus or just decoration. Work done more in made by people who, intentionally, remain taciturn, who are musicians or technicians and who want no part of the show business circus. For them, especially in terms of rhinoceros, a logo is essential as something suggestive and easily identifiable, and certainly much more important than for someone like Thom Yorke, whose face and image are instantly recognizable trademarks on themselves. In maybe we use logos because we missed out on the film account.

Logos have of the signs are borrowed and appropriated and it becomes impossible to read an overarching space that seemed like an effort to justify the borrowing of existing logos. "International corporate logos are deemed for me wasteful in so far as the public domain" and therefore part of our temporary visual culture. Blanking them logos makes statements not so much about racism and appropriation as the whole nature of ownership and corporate exploitation: the right to own part of a corporate charter that is owned by it. "How do you work out, in your mind the fact that you're taking existing logos?"

Yes. Number one, our loyalty is to the client and as far as I'm concerned, we're commissioned to help sell or promote their product in the way we feel is most effective using whatever means necessary. I think you know enough about us to understand that we have principles regarding personal freedom that preclude unconsciously offensive or even material aimed at defamatory individuals or groups. But I'm not interested in the twisted morals of how badly a massive corporation feels because someone, a small T-shirt operator for instance, makes a bit of money on the side by passing their logo. That person probably spends more money on the corporation's products in their lifetime than they ever make out of piracy.

More directly, I do agree, in an abstract, that images such as multi-national logos, at some stage, do enter the public domain. Not necessarily in design terms, because someone has created that logo and it is "sampled" it, purely in legal terms, we could be accused of stealing, and usually there's wrap. But to us, it's not that simple. Take the Pepsi logo, for example. Pepsi is more than keen to let you sign in the face with its logo whenever you pass a house a day, if possible, the Pepsi corporation wants to be in your street, in your house, but most importantly, it wants to be in your head. It doesn't want you to think "I'm thirsty" it wants you to think "Pepsi." This is understandable, but if the Pepsi people are so keen for the Pepsi logo to become a part of the environment, then the downside for them is that designers should and will use it. We draw on our experience and our environment for inspiration and ideas, which is the only way we can work, because it is impossible to imagine something that has no basis whatsoever in reality. We can only think definitions. As Pepsi has achieved what it set out to do, anywhere we go, we see their and buildings and houses and cars and people and Pepsi logos. They're all equally part of the environment, all part of the same experience. If Pepsi wants to be part of everybody's everyday life, it shouldn't complain when people start creating naturally



Because Milk Bar, Toronto 14", front
Empire, Tokyo World 12", front
When Architects 12" Berlin, front
When, Amsterdam 12", front



Because Milk Bar, top of the World 14" Pepsi
Bodymade, Los Angeles 12" front
When, Amsterdam 12" Berlin, back
When, Amsterdam 12", back



PWEI: *Regolina* 12" Vinyl

PWEI: *The Pop Will Eat Itself* 12" Vinyl

PWEI: *How To Suck* 12" Vinyl



PWEI: *How To Suck* 12" Vinyl

PWEI: *The Pop Will Eat Itself* 12" Vinyl

PWEI: *How To Suck* 12" Vinyl

to it, if it lives by the logo, then maybe it will die by it too by trying these products at another matter altogether.

Do you think much you like it of your work was copied?

Lee: There is a difference between a designer copying someone's work or style and passing it off as their own, and appropriating, or, more specifically, parodying what are essentially internationally recognizable icons that are more well known than the parody, where we are should be in any doubt of which came first, when we were working on some Pop Will Eat Itself tapes, we were using a typewriter which, coincidentally, made "PWEI" look a lot like the Pepsi logo. Once we realized this, we thought it would be a great visual pun to replace the Pepsi following with PWEI. It was originally intended as a one-off joke but was so successful that people would often see the Pop Will Eat Itself version and read it as Pepsi. This didn't do Pepsi's any harm. PWEI wasn't competing for the soft drink market and Pepsi didn't have an album yet, so there was no conflict and Pop Will Eat Itself was hardly likely to have an already relatively successful career as parody being the hand with the Pepsi logo. In fact, although I'm not claiming we did anything to boost Pepsi's sales it wasn't our album—PWEI has just started drinking Pepsi instead of Coca Cola, especially at gigs, because it had, in some perverse way, logically become part of Pop Will Eat Itself's image, so if the group was endorsing Pepsi, maybe Pepsi should have noted this promotional opportunity in the same way that Lescage did in Britain when Adamant was having him using a parody of their logo for his.

Do you and Pop will eat itself use the Pepsi logo?

Lee: They did, and as far as I'm aware, they were quite good about it. Apparently, and this is kind of second-hand, they actually approached the UK Business Affairs department in months after the "stealing" album was released. It is amusing that they didn't find me about it earlier. I have a friend who works for Pepsi's main sales department in England and he often sees his PWEI/Pepsi T-shirts in company year-end member magazines, but with no response whatsoever. Maybe people thought it was some international goodwill campaign that they weren't a party to, or perhaps thought it was an attempt for Pepsi World Entertainment International or something. I think the way they eventually found out was when Pop Will Eat Itself played a gig in Cardiff in Wales at a student union dominated, apparently, by New Spain Christians. I was told that many of the student leaders were surprised by the band's use of "international" language in front of teachers during the gig and appealed by PWEI T-shirts slogans such as "Example (I) Deep Will Rock It and eat it!" being all the Pepsi-style merchandise surrounding them at the gig. They accused Pepsi must be endorsing or supporting the trust, so they contacted Pepsi and told them that if they were in any way connected with such non-sensical, degenerate persons, they would have to remove all Pepsi drink dispensers from student union premises. Pepsi, not too surprisingly, was a bit puzzled by all this but, as far as I know, the result was that Pepsi allowed Pop Will Eat Itself to sell remaining merchandise stock in return for an understanding not to use the licensed logo or anything in the future. I can't speak for the validity of all this, but it's a great story nonetheless!

Do you see you're given up on the logo?

Lee: After we got the word from the head of Business Affairs at BSA, yes. We didn't do it to be directly confrontational or confrontations. We did it, in this particular case, because it appeared to our sense of humor. It continued use of the logo was going to get everybody concerned into hot water, then the joke wasn't funny anymore.

Do you think you're given up on the logo?

Lee: There's only one way to stop these logos and icons that are really well known. The PWEI/Pepsi logo only worked as well because the Pepsi logo is internationally recognizable and because the existing PWEI type style didn't have to be modified directly to effectively replace the Pepsi following. I think there is a lack here between what we do and the work of satirists in literature. There is little to be gained in satirizing someone or something unknown to the target audience when the joke doesn't have a punch line. There is no way we would want to or that we ever could take credit for designing the Pepsi logo parody because we had incorporated a bastardized version into our own work, but that neither do we claim to have designed the logo or the second company logo we have to use as a white patch.

THE DESIGNER

Design:

Lee: Part of the problem is that the nature of what bands do reflects the nature of what the designers have done. With my own work, I've tried to design what it was that I was doing. I was using corporate identities and being aware of the way corporations market themselves. I like the look of these kinds of industrial graphics, so I started to bring them into what I was doing. But I also tried to figure out what bits or what elements of a logo type or a piece of branding you would need to keep and how much you could change and still have the two different versions effectively be the same. When the general public looks at it, let's say, the Coca Cola logo, they just remember the overall feel of it. They don't remember the specific details, and corporations tend to be really hung up on the detail and not the overall feeling. So when I tried to do it keep the feeling and change the detail because that was what really needed, but you can read any corporate identity manual and it's always "keep the detail." I would love to design the BSA identity my way, not least because they'll pay me more than Steven Sevan does.

Do you see you're given up on the logo?

Lee:

aging, even though we still try to adapt them, given the chance. It would defeat the point to claim authorship of a logo we wanted to rip off—where's the fun in that? The most important factor is that the element that is borrowed should actually and immediately become part of a new, different design. Then it becomes a valid artistic statement in itself and something very different from simply copying a design style or idea.

Emery: I have seen quite a bit of work that very much resembles the *Designers Republic* output. What do you do to avoid that?

Isa: Actually, there's a shirtwear company called "Beech" that uses the "B" from the logo we designed for the *9th*, along with "W" of other styles, as various garments. My first reaction was to think, "Gee, bastards," and I would assume one lawyer was spelling for a fight. But then, when I thought about it, they were probably using it because people would recognize the element from the *9th's* logo, not because of us. I'm sure they didn't think that by using a stylized letter "B" that the *Designers Republic* had designed, they were going to sell a fortune's worth of merchandise. It would be a bit odd for them if they did, so for them, it has no context as a design in itself, only by implication. I don't really have a problem with it as long as it doesn't detract from what we do, as long as it is used to create something new, something more than it was before and providing there is a reason for it beyond lack of imagination.

reference

Emery: Jeffery Lewis wrote for me your extensive statement given to *Designs* 24. mentioned how childlike it seemed to a person was he referred to it as "infantileism" and wondered whether you use this approach precisely as one of the art forms you're attempting?

Isa: There's no conscious effort to create a new movement or style, just a continuing desire to work further and further into what we do to see what's on the other side, to constantly reinvent and reinterpret yesterday's work tomorrow, and to take ideas beyond logical extremes so we can enjoy what we find on the way back, as long as it looks good, of course. However, if we were deemed responsible for "infantileism," I can't think of anything more appropriate to the way we are, our lack of respect for, or even interest in, the hierarchies of awards and the dusty old sagas of who guard the spirit of design with their own self-interest. It mirrors our wide-eyed, childlike fascination with those elements that inspire us and the way we reanimate nature as a smokescreen for more complex issues; children are great because they see the simple truths and yet, at the same time, they can happily believe in rather Christmas-like than there is no contradiction. There are certain designers who decide on a design direction and pursue it with all the fervor of a holy mission. Their work suffers because they either refuse to or are unable to diversify, or at least it seems that way (judging by the work reproduced in and presumably submitted to design books). We feel that for us, it is the opposite: a constant diversification runs throughout our work, even within individual pieces; a constant evolution resulting in parallel with deliberately repetitive commodification. At times we are aware, too, that the *Designers Republic* is considered by others to have a definite style and sometimes we consciously maintain that because life's what clients have come to expect. Life's what they're comfortable with and with an client, there's ultimately no choice!

Emery: Do you see it within your capabilities to step outside of these parameters?

Isa: We often do as now, and life's interesting to see how different people recognize our style for different reasons. Some clients have no idea of a certain type of work, while others are blithely unaware that that element exists within what we do.

Emery: Do you like it when people recognize your work as *Designers Republic* design?

Isa: I don't mind it, really. It's nice that the connection is made.

Emery: Are you at all worried that there might come a time when people are going to say "There are again we need it by now?"

Isa: I don't think about it too much, but I believe we're mature enough to feel people's expectations of us. For example, when we feel things are getting too graphic, we get into working with language again and vice versa—action/reaction and change, not just to keep the customer satisfied but to keep us fresh and their engaged and ultimately interested.

Emery: The way you and I have seen so many scenarios that can be put in context to work on different levels with the rest of me or most other



The *Designers Republic*. © Designer's Republic

The *Designers Republic*. © Designer's Republic

The *Designers Republic*. © Designer's Republic



ace clothing. © Designer's Republic

ace clothing. © Designer's Republic

ace clothing. © Designer's Republic

creating still more sorts of meaning. If an individual given two or four books arrives at the same view (maybe in three about one subject, maybe four in two cases) for people in "read" you message?"

Joe: The first sleeve design we did that was really noticed was in 1986 for a newer version of Prince's "New" by Age of Chance, a band I mentioned earlier. At the time, it was one of the most talked about indie bands in Britain—the musical fact and plunder style perfect for what we wanted to develop graphically. Although we were both new to the band/designer relationship, we both knew we wanted something different to come out of it, instead of them telling us what they were about or what they wanted specifically. They gave us a box full of random images—postcards, magazine cuttings, video game and quotes, some new and some borrowed, some forgotten, most abstractly political, but all positive. We tried to make sense of it all and to this day it is still one of the most imaginative and inspiring boxes we've ever had, although we realized there was no one sense to it. We decided to present the band as a random selection of images and it matched in true "cut-up" style with totally unrelated images, tempting the reader to draw conclusions of their own. One illustrator working for a Scottish music magazine was totally drawn in, to the extent that he covered the sleeve, not the music. It went into great detail, like a movie Arthur C. Clarke, explaining with impressive authority the "mythology" messages hidden in our world of design. He disappeared deeper and deeper as his own back passage, exploring ideas that were never there in the first place. We had intended the interaction between text and image to be suggestive, though not conclusive, and so we invited interpretation, who am I to say he was totally wrong? It was just that he'd missed the point by looking for the one meaning of it all. Still, it's rare it made him happy and he probably got paid for it. It was possibly his reaction that got us really interested in the possibilities of working with confusion and contradiction. Thank! It's not a question of setting traps for people to make them look stupid, but it's a game. We tell it was ridiculous for someone to attribute so much importance to a second sleeve.

Joe: Did you ever speak to the person who wrote the review?

Joe: Yes, I was so intrigued, I had to call him. But when he eventually answered, I couldn't think of anything to say. So I thanked him for the publicity and out of the blue he asked me if he'd gotten it right? I told him there wasn't a right or wrong, that they were just random images. At I remember, he launched into some psychanalytic stuff about them not being random, as we'd chosen them in the first place and I suppose he was right in some ways. It explained that the only conscious decision was to create confusion, but he wouldn't have it. He insisted that there was a definite, specific meaning there and that he knew what we were about! Bye ...

Design criticism

Design has a criticism, in itself, important to give value to the work? Get around any criticism could become a graphic designer. If you really say that you design for fun and the pleasure and that nothing has meaning, who else is going to say what is good or bad design? You need people who are going to look at it from every direction. Criticism is good, that's the question, and ... in order to come up with some general consensus.

Joe: But at some point you have to draw the line between constructive analysis and self-indulgent bullshit. Criticism and analysis is themselves are valid, but too often a point is reached when more meaning is attributed to a piece than was originally intended by the designer. And for whose benefit is all this criticism? Sometimes, a well written piece can be invaluable informative and interesting, but there seems to be too much smug subjectivity creeping into design magazines lately. Most a piece of our work was criticized for being "incomplete" and I thought, "Fuck you! I know it's shit, but what could you have done when you've got an afternoon to do the job because someone's forgotten to tell you the release date's been brought forward and then we see you get your label copy until you are in the afternoon and the teenagers get lost and you've got bigger will except some ideas they've already injected, etc." With our work we don't get a few months to show the hat with other design exercises, to have our scale for the greater good of design or to swim around in the character-building frustration of a sea of half-finished or rejected ideas; we just have to do it. I'm not complaining, we prefer to work like this most of the time. But if someone is going to



Age of Chance, nos. 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

And for whose benefit is all this design criticism? Sometimes, a well written piece can be invaluablely informative and interesting, but there seems to be too much smug subjectivity creeping into design magazines lately.

Joe Deegan's Response

In a column, they need to know what they're criticizing and, more importantly, why. It's my argument that too many writers are becoming more interested in applying their own dogma to a designer's work, rather than testing their opinions through their work to give a measured evaluation.

Design: It's a funny thing, in design it's not like architecture where you sit on chairs when they're being built and standing, I don't like good or even bad design.

Tom: There are some buildings still standing that would be better demolished. Why can't you say that a piece of design simply looks good and has a good message, so that it did something for you, inspired you in some way?

Steven: Because that's a subjective response. My mother could say that and so it is to be as when I don't like to know why I don't like good, why it inspired you.

Tom: Well, maybe I'm like your mother. All I like something, I like it. Maybe, as a graphic designer I would know why I like it, but that's less important. When do we design for, anyway? I hope I haven't degenerated into someone so sad that I designed more for other designers' and critics' eye than that I did for the client's intended audience. Obviously, praise from peers is very satisfying, but so is knowing yourself that you've designed a piece that you're really proud of, even if no one else likes it. Possibly, the fact that you're interested in talking to the designers happens to be because you simply like what we do, and therefore you are taking an in-depth look. Similarly, there may be other designers whose work you don't like but who might be a lot more interesting than we are. I know I'm playing David's Advocate here, stretching a point, but ultimately, your decision to approach a designer is initially made on a highly subjective reaction, because in the realm of the arts it is impossible to be objective about anything other than technique. And I don't think that's what we're talking about here.

In general, we are saying that design criticism is a matter

of taste.

Tom: No, not at all. It's saying evaluation can be both interesting and useful but criticism often goes too far, inflicting something that does not exist outside the critic's head. For instance, the way you see our work with regard to our use of Helvetica and grids really annoyed us. We'd never even thought about it, never made any conscious decisions to use Helvetica other than it seemed natural to do so, it is clean and positioned as functional and, for us, it conveyed information without prejudice. We never use grids in the conventional manner just like form and structure within a piece. I suppose we do-it-like guide when it suits us. When evaluation works is when writers interpret what they see and present a personal view, when criticism fails is when they transfer those personal theories onto the designers themselves, and when they state opinions as fact. There is a fine line between what's acceptable and what's not. The irony, of course, is that even this is only my opinion. I think people sometimes try too hard to find meaning in every aspect of design. They think about it too much and don't appreciate the chance elements at casual reference in a piece. Some design works because it is purely in-



PRO: Soulquartz 12" The Blue Inferno

PRO: Soulquartz 12" The Blue Inferno

PRO: Soulquartz 12" The Blue Inferno

PRO: Soul 12" The Blue Inferno 12" Front.

Wildlife Club, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3148, 3149, 3150, 3151, 3152, 3153, 3154, 3155, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 3166, 3167, 3168, 3169, 3170, 3171, 3172, 3173, 3174, 3175, 3176, 3177, 3178, 3179, 3180, 3181, 3182, 3183, 3184, 3185, 3186, 3187, 3188, 3189, 3190, 3191, 3192, 3193, 3194, 3195, 3196, 3197, 3198, 3199, 3200, 3201, 3202, 3203, 3204, 3205, 3206, 3207, 3208, 3209, 3210, 3211, 3212, 3213, 3214, 3215, 3216, 3217, 3218, 3219, 3220, 3221, 3222, 3223, 3224, 3225, 3226, 3227, 3228, 3229, 3230, 3231, 3232, 3233, 3234, 3235, 3236, 3237, 3238, 3239, 3240, 3241, 3242, 3243, 3244, 3245, 3246, 3247, 3248, 3249, 3250, 3251, 3252, 3253, 3254, 3255, 3256, 3257, 3258, 3259, 3260, 3261, 3262, 3263, 3264, 3265, 3266, 3267, 3268, 3269, 3270, 3271, 3272, 3273, 3274, 3275, 3276, 3277, 3278, 3279, 3280, 3281, 3282, 3283, 3284, 3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 3409, 3410, 3411, 3412, 3413, 3414, 3415, 3416, 3417, 3418, 3419, 3420, 3421, 3422, 3423, 3424, 3425, 3426, 3427, 3428, 3429, 3430, 3431, 3432, 3433, 3434, 3435, 3436, 3437, 3438, 3439, 3440, 3441, 3442, 3443, 3444, 3445, 3446, 3447, 3448, 3449, 3450, 3451, 3452, 3453, 3454, 3455, 3456, 3457, 3458, 3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486, 3487, 3488, 3489, 3490, 3491, 3492, 3493, 3494, 3495, 3496, 3497, 3498, 3499, 3500, 3501, 3502, 3503, 3504, 3505, 3506, 3507, 3508, 3509, 3510, 3511, 3512, 3513, 3514, 3515, 3516, 3517, 3518, 3519, 3520, 3521, 3522, 3523, 3524, 3525, 3526, 3527, 3528, 3529, 3530, 3531, 3532, 3533, 3534, 3535, 3536, 3537, 3538, 3539, 3540, 3541, 3542, 3543, 3544, 3545, 3546, 3547, 3548, 3549, 3550, 3551, 3552, 3553, 3554, 3555, 3556, 3557, 3558, 3559, 3560, 3561, 3562, 3563, 3564, 3565, 3566, 3567, 3568, 3569, 3570, 3571, 3572, 3573, 3574, 3575, 3576, 3577, 3578, 3579, 3580, 3581, 3582, 3583, 3584, 3585, 3586, 3587, 3588, 3589, 3590, 3591, 3592, 3593, 3594, 3595, 3596, 3597, 3598, 3599, 3600, 3601, 3602, 3603, 3604, 3605, 3606, 3607, 3608, 3609, 3610, 3611, 3612, 3613, 3614, 3615, 3616, 3617, 3618, 3619, 3620, 3621, 3622, 3623, 3624, 3625, 3626, 3627, 3628, 3629, 3630, 3631, 3632, 3633, 3634, 3635, 3636, 3637, 3638, 3639, 3640, 3641, 3642, 3643, 3644, 3645, 3646, 3647, 3648, 3649, 3650, 3651, 3652, 3653, 3654, 3655, 3656, 3657, 3658, 3659, 3660, 3661, 3662, 3663, 3664, 3665, 3666, 3667, 3668, 3669, 3670, 3671, 3672, 3673, 3674, 3675, 3676, 3677, 3678, 3679, 3680, 3681, 3682, 3683, 3684, 3685, 3686, 3687, 3688, 3689, 3690, 3691, 3692, 3693, 3694, 3695, 3696, 3697, 3698, 3699, 3700, 3701, 3702, 3703, 3704, 3705, 3706, 3707, 3708, 3709, 3710, 3711, 3712, 3713, 3714, 3715, 3716, 3717, 3718, 3719, 3720, 3721, 3722, 3723, 3724, 3725, 3726, 3727, 3728, 3729, 3730, 3731, 3732, 3733, 3734, 3735, 3736, 3737, 3738, 3739, 3740, 3741, 3742, 3743, 3744, 3745, 3746, 3747, 3748, 3749, 3750, 3751, 3752, 3753, 3754, 3755, 3756, 3757, 3758, 3759, 3760, 3761, 3762, 3763, 3764, 3765, 3766, 3767, 3768, 3769, 3770, 3771, 3772, 3773, 3774, 3775, 3776, 3777, 3778, 3779, 3780

CITY	STATE	ZIP
FORD W. SHEFFIELD ENGLAND		
PO BOX 101 N.W. 139	DIV ACCTG	



CRAIG



デザイン・ブリハブリック

[illegible]



Year	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																														
Population (millions)	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0	2.1	2.2	2.3	2.4	2.5	2.6	2.7	2.8	2.9	3.0	3.1	3.2	3.3	3.4	3.5	3.6	3.7	3.8	3.9	4.0	4.1	4.2	4.3	4.4	4.5	4.6	4.7	4.8	4.9	5.0	5.1	5.2	5.3	5.4	5.5	5.6	5.7	5.8	5.9	6.0	6.1	6.2	6.3	6.4	6.5	6.6	6.7	6.8	6.9	7.0	7.1	7.2	7.3	7.4	7.5	7.6	7.7	7.8	7.9	8.0	8.1	8.2	8.3	8.4	8.5	8.6	8.7	8.8	8.9	9.0	9.1	9.2	9.3	9.4	9.5	9.6	9.7	9.8	9.9	10.0	10.1	10.2	10.3	10.4	10.5	10.6	10.7	10.8	10.9	11.0	11.1	11.2	11.3	11.4	11.5	11.6	11.7	11.8	11.9	12.0	12.1	12.2	12.3	12.4	12.5	12.6	12.7	12.8	12.9	13.0	13.1	13.2	13.3	13.4	13.5	13.6	13.7	13.8	13.9	14.0	14.1	14.2	14.3	14.4	14.5	14.6	14.7	14.8	14.9	15.0	15.1	15.2	15.3	15.4	15.5	15.6	15.7	15.8	15.9	16.0	16.1	16.2	16.3	16.4	16.5	16.6	16.7	16.8	16.9	17.0	17.1	17.2	17.3	17.4	17.5	17.6	17.7	17.8	17.9	18.0	18.1	18.2	18.3	18.4	18.5	18.6	18.7	18.8	18.9	19.0	19.1	19.2	19.3	19.4	19.5	19.6	19.7	19.8	19.9	20.0	20.1	20.2	20.3	20.4	20.5	20.6	20.7	20.8	20.9	21.0	21.1	21.2	21.3	21.4	21.5	21.6	21.7	21.8	21.9	22.0	22.1	22.2	22.3	22.4	22.5	22.6	22.7	22.8	22.9	23.0	23.1	23.2	23.3	23.4	23.5	23.6	23.7	23.8	23.9	24.0	24.1	24.2	24.3	24.4	24.5	24.6	24.7	24.8	24.9	25.0	25.1	25.2	25.3	25.4	25.5	25.6	25.7	25.8	25.9	26.0	26.1	26.2	26.3	26.4	26.5	26.6	26.7	26.8	26.9	27.0	27.1	27.2	27.3	27.4	27.5	27.6	27.7	27.8	27.9	28.0	28.1	28.2	28.3	28.4	28.5	28.6	28.7	28.8	28.9	29.0	29.1	29.2	29.3	29.4	29.5	29.6	29.7	29.8	29.9	30.0	30.1	30.2	30.3	30.4	30.5	30.6	30.7	30.8	30.9	31.0	31.1	31.2	31.3	31.4	31.5	31.6	31.7	31.8	31.9	32.0	32.1	32.2	32.3	32.4	32.5	32.6	32.7	32.8	32.9	33.0	33.1	33.2	33.3	33.4	33.5	33.6	33.7	33.8	33.9	34.0	34.1	34.2	34.3	34.4	34.5	34.6	34.7	34.8	34.9	35.0	35.1	35.2	35.3	35.4	35.5	35.6	35.7	35.8	35.9	36.0	36.1	36.2	36.3	36.4	36.5	36.6	36.7	36.8	36.9	37.0	37.1	37.2	37.3	37.4	37.5	37.6	37.7	37.8	37.9	38.0	38.1	38.2	38.3	38.4	38.5	38.6	38.7	38.8	38.9	39.0	39.1	39.2	39.3	39.4	39.5	39.6	39.7	39.8	39.9	40.0	40.1	40.2	40.3	40.4	40.5	40.6	40.7	40.8	40.9	41.0	41.1	41.2	41.3	41.4	41.5	41.6	41.7	41.8	41.9	42.0	42.1	42.2	42.3	42.4	42.5	42.6	42.7	42.8	42.9	43.0	43.1	43.2	43.3	43.4	43.5	43.6	43.7	43.8	43.9	44.0	44.1	44.2	44.3	44.4	44.5	44.6	44.7	44.8	44.9	45.0	45.1	45.2	45.3	45.4	45.5	45.6	45.7	45.8	45.9	46.0	46.1	46.2	46.3	46.4	46.5	46.6	46.7	46.8	46.9	47.0	47.1	47.2	47.3	47.4	47.5	47.6	47.7	47.8	47.9	48.0	48.1	48.2	48.3	48.4	48.5	48.6	48.7	48.8	48.9	49.0	49.1	49.2	49.3	49.4	49.5	49.6	49.7	49.8	49.9	50.0	50.1	50.2	50.3	50.4	50.5	50.6	50.7	50.8	50.9	51.0	51.1	51.2	51.3	51.4	51.5	51.6	51.7	51.8	51.9	52.0	52.1	52.2	52.3	52.4	52.5	52.6	52.7	52.8	52.9	53.0	53.1	53.2	53.3	53.4	53.5	53.6	53.7	53.8	53.9	54.0	54.1	54.2	54.3	54.4	54.5	54.6	54.7	54.8	54.9	55.0	55.1	55.2	55.3	55.4	55.5	55.6	55.7	55.8	55.9	56.0	56.1	56.2	56.3	56.4	56.5	56.6	56.7	56.8	56.9	57.0	57.1	57.2	57.3	57.4	57.5	57.6	57.7	57.8	57.9	58.0	58.1	58.2	58.3	58.4	58.5	58.6	58.7	58.8	58.9	59.0	59.1	59.2	59.3	59.4	59.5	59.6	59.7	59.8	59.9	60.0	60.1	60.2	60.3	60.4	60.5	60.6	60.7	60.8	60.9	61.0	61.1	61.2	61.3	61.4	61.5	61.6	61.7	61.8	61.9	62.0	62.1	62.2	62.3	62.4	62.5	62.6	62.7	62.8	62.9	63.0	63.1	63.2	63.3	63.4	63.5	63.6	63.7	63.8	63.9	64.0	64.1	64.2	64.3	64.4	64.5	64.6	64.7	64.8	64.9	65.0	65.1	65.2	65.3	65.4	65.5	65.6	65.7	65.8	65.9	66.0	66.1	66.2	66.3	66.4	66.5	66.6	66.7	66.8	66.9	67.0	67.1	67.2	67.3	67.4	67.5	67.6	67.7	67.8	67.9	68.0	68.1	68.2	68.3	68.4	68.5	68.6	68.7	68.8	68.9	69.0	69.1	69.2	69.3	69.4	69.5	69.6	69.7	69.8	69.9	70.0	70.1	70.2	70.3	70.4	70.5	70.6	70.7	70.8	70.9	71.0	71.1	71.2	71.3	71.4	71.5	71.6	71.7	71.8	71.9	72.0	72.1	72.2	72.3	72.4	72.5	72.6	72.7	72.8	72.9	73.0	73.1	73.2	73.3	73.4	73.5	73.6	73.7	73.8	73.9	74.0	74.1	74.2	74.3	74.4	74.5	74.6	74.7	74.8	74.9	75.0	75.1	75.2	75.3	75.4	75.5	75.6	75.7	75.8	75.9	76.0	76.1	76.2	76.3	76.4	76.5	76.6	76.7	76.8	76.9	77.0	77.1	77.2	77.3	77.4	77.5	77.6	77.7	77.8	77.9	78.0	78.1	78.2	78.3	78.4	78.5	78.6	78.7	78.8	78.9	79.0	79.1	79.2	79.3	79.4	79.5	79.6	79.7	79.8	79.9	80.0	80.1	80.2	80.3	80.4	80.5	80.6	80.7	80.8	80.9	81.0	81.1	81.2	81.3	81.4	81.5	81.6	81.7	81.8	81.9	82.0	82.1	82.2	82.3	82.4	82.5	82.6	82.7	82.8	82.9	83.0	83.1	83.2	83.3	83.4	83.5	83.6	83.7	83.8	83.9	84.0	84.1	84.2	84.3	84.4	84.5	84.6	84.7	84.8	84.9	85.0	85.1	85.2	85.3	85.4	85.5	85.6	85.7	85.8	85.9	86.0	86.1	86.2	86.3	86.4	86.5	86.6	86.7	86.8	86.9	87.0	87.1	87.2	87.3	87.4	87.5	87.6	87.7	87.8	87.9	88.0	88.1	88.2	88.3	88.4	88.5	88.6	88.7	88.8	88.9	89.0	89.1	89.2	89.3	89.4	89.5	89.6	89.7	89.8	89.9	90.0	90.1	90.2	90.3	90.4	90.5	90.6	90.7	90.8	90.9	91.0	91.1	91.2	91.3	91.4	91.5	91.6	91.7	91.8	91.9	92.0	92.1	92.2	92.3	92.4	92.5	92.6	92.7	92.8	92.9	93.0	93.1	93.2	93.3	93.4	93.5	93.6	93.7	93.8	93.9	94.0	94.1	94.2	94.3	94.4	94.5	94.6	94.7	94.8	94.9	95.0	95.1	95.2	95.3	95.4	95.5	95.6	95.7	95.8	95.9	96.0	96.1	96.2	96.3	96.4	96.5	96.6	96.7	96.8	96.9	97.0	97.1	97.2	97.3	97.4	97.5	97.6	97.7	97.8	97.9	98.0	98.1	98.2	98.3	98.4	98.5	98.6	98.7	98.8	98.9	99.0	99.1	99.2	99.3	99.4	99.5	99.6	99.7	99.8	99.9	100.0

[illegible]

#THE DESIGNERS REPUBLIC

デザ

デザ

デザ

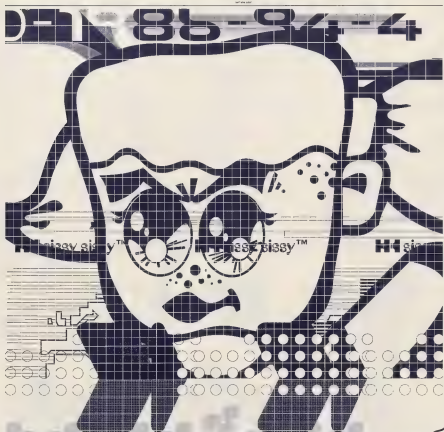
デザ

デザ

デザイナーズリパブリック

DR

フックアップアップ



..i will kill you!!!

WARNING!



International
Journal of
Engineering
Research

Volume

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1



AUGUST

3

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

monday calendar

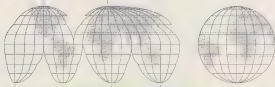
30

4,2 100 - 4,2 100 - 4,2 100 - 4,2 100 - 4,2 100

1	2	3	4	5
1	Thursday	8:00-10:00	8:00-10:00	8:00-10:00
2	Friday	8:00-10:00	8:00-10:00	8:00-10:00
3	Saturday	8:00-10:00	8:00-10:00	8:00-10:00
4	Sunday	8:00-10:00	8:00-10:00	8:00-10:00
5	Monday	8:00-10:00	8:00-10:00	8:00-10:00
6	Tuesday	8:00-10:00	8:00-10:00	8:00-10:00
7	Wednesday	8:00-10:00	8:00-10:00	8:00-10:00
8	Thursday	8:00-10:00	8:00-10:00	8:00-10:00
9	Friday	8:00-10:00	8:00-10:00	8:00-10:00
10	Saturday	8:00-10:00	8:00-10:00	8:00-10:00
11	Sunday	8:00-10:00	8:00-10:00	8:00-10:00
12	Monday	8:00-10:00	8:00-10:00	8:00-10:00
13	Tuesday	8:00-10:00	8:00-10:00	8:00-10:00
14	Wednesday	8:00-10:00	8:00-10:00	8:00-10:00
15	Thursday	8:00-10:00	8:00-10:00	8:00-10:00
16	Friday	8:00-10:00	8:00-10:00	8:00-10:00
17	Saturday	8:00-10:00	8:00-10:00	8:00-10:00
18	Sunday	8:00-10:00	8:00-10:00	8:00-10:00
19	Monday	8:00-10:00	8:00-10:00	8:00-10:00
20	Tuesday	8:00-10:00	8:00-10:00	8:00-10:00
21	Wednesday	8:00-10:00	8:00-10:00	8:00-10:00
22	Thursday	8:00-10:00	8:00-10:00	8:00-10:00
23	Friday	8:00-10:00	8:00-10:00	8:00-10:00
24	Saturday	8:00-10:00	8:00-10:00	8:00-10:00
25	Sunday	8:00-10:00	8:00-10:00	8:00-10:00
26	Monday	8:00-10:00	8:00-10:00	8:00-10:00
27	Tuesday	8:00-10:00	8:00-10:00	8:00-10:00
28	Wednesday	8:00-10:00	8:00-10:00	8:00-10:00
29	Thursday	8:00-10:00	8:00-10:00	8:00-10:00
30	Friday	8:00-10:00	8:00-10:00	8:00-10:00



THE DESIGNERS REPUBLIC + SUN ELECTRIC global not random



SUN ELECTRIC GLOBAL ENERGY



NATURAL ENERGY

THE DESIGNERS REPUBLIC + SUN ELECTRIC BEAUTIFUL



beware the voice of the profit

SEE NO EVIL

VOH ECOM

VICE

GI

DASH FORMATION

DIRTY BUT URGENT NO WAY EFFECT
 SHEFFIELD 94 DEPENDENT SYSTEM NO SELL OUT
 ZERO COMPROMISE
 SANYO+GOC
 NO FUTURES

republic



MONEY M... WORLD OF HANG! THE... BANG

designers republic



800-4-A-RENTAL

07142128

800-4-A-RENTAL

0209162330

800-4-A-RENTAL

03101724

800-4-A-RENTAL

04111825

800-4-A-RENTAL

05121926

800-4-A-RENTAL

06132027



WATCH THE SKIES!
YOU'VE OH MAY 12

THE PEOPLE KNOW

THE PEOPLE KNOW

THE PEOPLE KNOW

THE PEOPLE KNOW

December

05, 06, 07, 08,
09, 10, 11, 12,
13, 14, 15, 16,
17, 18, 19, 20,
21, 22, 23, 24,
25, 26, 27, 28,
29, 30, 31.

Page 12

Page 12

Page 12

EMIGRE NO. 29, DR. PAGE 12



デザイン・エディタール

DESIGN & EDITORIAL



metic, glacially shallow. I am interested in Jeffery Neely's art work about the link between "infantilism" and our Japanese infatuation as it seems to make so much more than I almost want to be his boss—but I can't. We've never met down and said "let's get back to the secrets of the child mind, because it's the true meaning of life and therefore the essence of design." It has more to do with communication and sweet wrappers and bold colors, design without being designed. It's about paying homage to things we think look really good. So, Jeffery is spot on in saying that we are late top and sweet packaging—we'll hold really good but it's something we collect, not something we create.

Image: Would you design up real commercial sweet wrappers to suit packaging for it's a very "mature" brand?

Ben: Are you calling household item packaging mundane? I think it would be a good challenge to try something like that, but the problem is that in the Designer's Republic we are concerned with contradiction and juxtaposition. What is a design not a design? When is a logo a graphic? And how does a graphic become a logo? Many of these considerations become marginalized in the world of packaging where market research is king. When we're in a tight, garish colors and custom characters for sweet wrappers it would be conforming to the norm. It only works when the context is changed. It doesn't work both ways though, a non-conformist functional inner-style sweet wrapper doesn't have the same appeal, except as a great concept! As a massive over-generalization, in advertising, design is not supposed to conduct person-replace. It's purpose is to reinforce positive attitudes towards the product. The advertiser's skill is to play games within these boundaries, keeping the main directive fresh for public consumption while paying lip service to the truth. For us, Ben, are better—they offer a more desirable truth because a lie makes more meaning. You can hide the truth behind a lie but you can't hide a lie behind the truth. People don't search for the lie and they don't hide behind the truth. We aren't really interested in designing a second sleeve that looks like a second sleeve—we'd rather it looked like a holiday brochure, a box of chocolate or an instruction manual. The problem is that a design will always look like a twelve inch square for vinyl or a booklet in a jewel case for a CD because a-3 design is adaptable into a physical context. For us, design is about the transfer of images and ideas from one context to another—it's juxtaposition time again! The design for a second sleeve has to say more about the music and artist than the music can alone. It has to present a different perspective as a complement to the music, and have a life of its own so that when the music speaks for itself, so does the design. The most important part is the voice discussion the individual creates by linking the music and visuals together in their own mind to form the only real truth, the personal one. We designed the packaging for a compilation album for some recording, a label which is partly an extension of a state-of-the-art recording studio called Space Dance in Nottingham whose Roland 508 sound technology plays a pivotal role in the creation of music. The basis of the design was lifted straight from the Roland manuals we found in the studio, this time with their blessing!

Design: For I know the one you're talking about "It's not just." I wanted to ask you what the Japanese characters in the design mean.

Ben: It's the usual desktop Japanese tricks of the trade, really. Some of it is "The Designer's Republic" in Japanese taken from old books about us in Japanese design magazines. Other sections are Japanese words which we've seen which look good, the rest of it is probably total gibberish, just random selections from Japanese typography books pulled together for cosmetic reasons. I am sure also has a lot of stuff from the Japanese section of the Roland manual.

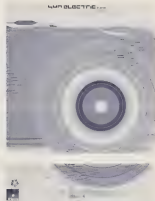
Design: But you have no idea what it really says?

Ben: No, and we don't really care. It's not important.

DATA, DESIGN & MARKETING

Design: What do the Japanese hands you work with think about your work in the Japanese language?

Ben: At one point we were working with some people from Major House, a Japanese Rhy. Rap band from Tokyo who are moving more into adult (post/teen) minority areas now. They loved the way we sampled and reappropriated Japanese culture, so then it was a kind of William Burroughs cut-up technique—the difference being that Burroughs knew the meaning of the elements he cut and understood the distorted truths that resulted, in some ways we can take

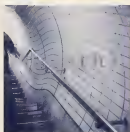


O'10cc0

©

Ben Morris, Design 101, Designer's Republic

The previous 10 pages were specially designed by The Designer's Republic for Empire 10's & Calendars!

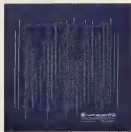


THE SIMPSONS: BART SIMPSON'S MISADVENTURES IN NEW YORK CITY LP, FRONT

THE SIMPSONS: BART SIMPSON'S MISADVENTURES IN NEW YORK CITY LP, BACK

THE SIMPSONS: BART SIMPSON'S MISADVENTURES IN NEW YORK CITY LP, FRONT

THE SIMPSONS: BART SIMPSON'S MISADVENTURES IN NEW YORK CITY LP, BACK

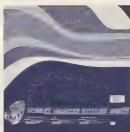


COCO STEEL AND LOVEBOMB: YOU CAN'T STOP THE GROOVE LP, FRONT

COCO STEEL AND LOVEBOMB: YOU CAN'T STOP THE GROOVE LP, BACK

COCO STEEL AND LOVEBOMB: YOU CAN'T STOP THE GROOVE LP, FRONT

COCO STEEL AND LOVEBOMB: YOU CAN'T STOP THE GROOVE LP, BACK



COCO STEEL AND LOVEBOMB: YOU CAN'T STOP THE GROOVE LP, FRONT

COCO STEEL AND LOVEBOMB: YOU CAN'T STOP THE GROOVE LP, BACK

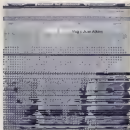
COCO STEEL AND LOVEBOMB: YOU CAN'T STOP THE GROOVE LP, FRONT

COCO STEEL AND LOVEBOMB: YOU CAN'T STOP THE GROOVE LP, BACK

intellectual exercise to him and he never realized that he's lost his position. I don't know why, but he worked himself into corners he couldn't find a way out of. We don't have corners in The Designers Republic because we don't really know what we're doing [laughs]. I can't really comment too much on this as I've never really thought about our work in those terms before. I accept the similarities between our work and the style of Swiss Modernism but it's probably more accurate to say we are more influenced by the products of Swiss than we are by true "Swiss Design" itself. We absorb much which has strong Swiss influences, the corporate manuals you spoke of earlier for instance, but without paying much attention to the ideal logic behind the design. We have never analyzed Swiss Modernism, we're not interested in it that way. If there's something which suits our purpose, we'll use it, but we don't discriminate when it comes to inspiration, there is no hierarchy in the age of plunder, there is equality: from the humble street sweeper, through the hillbilly on the side of a bus right up to sacred texts of Rudolph Thompson and Metzger himself. Inspiration, in this respect, is a great leveler—wherever it comes the imagination is a given split second is what's important, and the beauty is that it is so dependent on mood and circumstance and chance that what excites a designer one day, might go totally unnoticed another. This isn't the sort of thing we discuss in the office, but there are unwritten rules, unspoken truths, operating within these walls and like anywhere else, the occasional design crime has to be committed to keep the customer satisfied—therey doesn't pay the bills! Our perception of Swiss design is that it allowed perfection. The similarity here, is that we, too, aspire to perfection. The difference is that we aren't bothered if we don't achieve it. Our aim is set on a subjective perfection which we constantly define and redefine to suit ourselves. We judge our work purely in the context within which it is designed and against only those elements from which its influences have been derived. We see no point in judging our work against so-called accepted design norms. Design, as in "let's talk design," is at little interest to us until it opens up something we can use. Although you see us as the heirs of Swiss Modernism, I feel a greater affinity with someone like Andy Warhol as even John Kenna whose work seems to reflect and perpetuate what's around them. Warhol took very, very normal everyday items out of context and decorated them as art. He didn't deal in readymades, instead he reinterpreted his surroundings, representing them as he felt they should be. This is the Designers Republic way: occasionally recreating our world, using just those elements within which we feel comfortable, using our environment liberally, not filtered through some iron or other. Swiss Modernism is, for me, more detached, less interactive, less responsive and more theoretical than The Designers Republic wants to be because it's not always just about the way something looks—through it out—but it's about context and association. And the busy logo represents



Joe Heitrich, October 24, Frankfurt.



The 1st. April, 1974, Frankfurt.

The 1st. April, 1974, Frankfurt.

1988 Nothing Happens Here Edition, December 1974, Frankfurt.

The 1st. April, 1974, Frankfurt.

... flexible and they didn't need to rule it and get they did. I never understood why that was done, although they probably thought it was good design.

Joe: Within the approach of The Designers Republic is there something inherently suitable for corporate design work?

Malcolm: I would hope so because I really love what they do. Part of what they do isn't really corporate identity, it's about corporate identity, the look at the back of one of their sleeves and when are really logos. They design a logo for everything: the management company, the record company, the bank, themselves. In effect it's a commercial, it's about sponsorship and advertising.

Joe: But they're very aware of incorporating the commercial representation of an identity. They have that corporate thing where the design can be signed up to a job and a box of materials and a trademark. And they are aware from the start what I will call the corporate design design.

Malcolm: But is that corporate identity or is that just good graphic sensibility?

Joe: You call me the end what's the most important aspect of his design identity?

Malcolm: I'm just trying to be fair because I love them and I think their work is fabulous and so

...

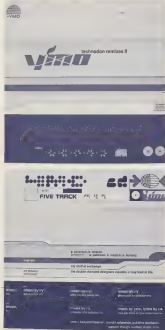
Buy Pop records, I'm often asked in interviews why we don't have more exhibitions and, really, one of the reasons is that one work is designed to be looked at, to be held and to be enjoyed at a distance of six to eighteen inches, not pinned at half way across a space gallery populated by people who should be in record shops buying the record instead. To me, graphic design has two parallel histories. The history of design which addresses the formal aspects of design itself, and the more interesting history of the use of design within the broader history of society. Unfortunately, there are too many designers today who lose themselves in the charms of the former, trading quotes, comparing dates and endlessly discussing the relative legibility of illegible type. It's as if the real reasons behind design have been forgotten in a mad rush to be the designers' designer, and the more design is talked about, the less design is done.

Design: But if a piece of design is successful in the marketplace and looks good on the wall, is a gallery. It is on the credit of the piece. That is not a big reward when it's not awarded for.

Sam: Maybe, but there is always the danger of a designer having one eye on the design awards or, at least, or maybe the next Japanese exhibition instead of concentrating on the client. I'm still very suspicious of people who hold design in too much reverence. But if people such as yourself, who have a good knowledge of design, say that a certain piece of our work is outstanding and has a life beyond the marketplace, then that's good to hear. But, at the end of the day,

it's still all very subjective.

thEd.



THE VIVIDITY OF THED



POP: The Orb on the Internet. SP, Book.

The Orb. Book from '97. Text

Tokyo is the spiritual home of commercialism, consumerism and technology. It is the home of Manga, twenty-first century cartoon icons and the nirvana of chaotic modern life in general. From the old to the new, it has all the contradictions we could ever want rolled into one.

thEd's Design

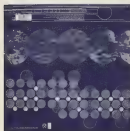
thEd: I'm a very blindered and unqualifying admirer.

thEd: But then we themselves to know about the fact that they're not really interested, and that they don't understand it as much as we do.

thEd: Yes, this is part of an audience's play. We're very proud of the fact that he's not talked in graphic design and he's proud of the fact that he's not talked in graphic design and that they haven't moved to the central marketplace to be part of the graphic design scene. And part of that whole spirit is a kind of commercialism. They want to stand out and be different. So, the fact is that they do good work and he is rightly proud of it, but he would never in a million years say 'We're a graphic design company.' His declared motive is to have fun and to enjoy what he is doing rather than to work as a career designer.

thEd: Do you think they could handle a 100% design company?

thEd: I'd love to see them do it, but I wonder whether they'd panic. I've seen it myself. When it's a pop group, it doesn't really matter and nobody's giving attention to what you're doing anyway. You have a piece of freedom and you let yourself be uncontrolled. But as soon as it becomes

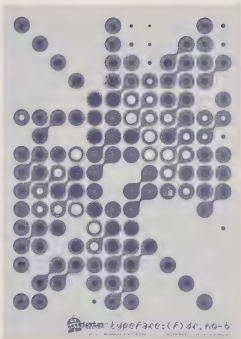


JUNE: The Editor in the Landscape 48, back

The Sub: Sex Issue 40, back

Wings: Wings 30, front

Wings: Wings 30, back



June: Editor 47-48 to 5, back

"When I was asked to design a typeface for *June* magazine, I was told that the theme for that particular issue was "Codes." So I sat down and thought about codes and how a usable encoded typeface could be created from the keyboard. I liked the idea of a typeface made up of words not letters, where each key would produce a word. I also thought about other approaches such as colors or a series of logos. But the problem is, for me, many of the typefaces in *June*, like much modern art, are great ideas but they look like shit when executed or applied to a design. They become intellectual exercises. I'd love to do an exhibition of modern art and design where, instead of having actual pieces on display, there would be a series of large signs explaining the idea of the piece that wasn't there. In that way, the viewer's perception and consequent appreciation of the work would not be diluted by shoddy presentation.

Tom Wesemire, one of the editors of *June*, was really trying to encourage me to take some of my ideas to the extreme, like having no letter "h" (as the typeface was called 44, 40-6) but, instead, a sampled voice saying "No" each time the key was hit. For Option and Shift, different languages could have been used. Eventually I decided to look at codes from a different angle and to explain the other ideas in words, sections of which would appear randomly within the text from using certain Option keys. However, I was crushed by technology as I didn't bother and I resorted to seeking out Malcolm (Garrett) for technical support."

See Interview



Time 1001 LP graphic design/illustration © Bobbie Foster (center) only cover



... a reform job for a reform client, there is a danger that you will focus up. As soon as you think this is going to be taken seriously and somebody is asking you to do something specific, there is a danger that the freedom you had when you thought do the next paying attraction might well be lost. I hope it wouldn't be and I could imagine that too Anderson would be much less likely to focus up than I would. Because I do tend to take things too seriously sometimes, whereas you would say, "Yeah, I don't care."

D: So you're a cartoonist though because in the music industry the amount of money that can be made these days is much more serious than that it appears to be on the surface.

Anderson: It's very serious. The problem is that nobody in the music industry takes graphic design seriously. The budgets for everything else and the amounts of money you can earn for everything else connected with the music industry are vast. But when it comes to graphic design, the only people who really do take it seriously are the graphic designers. So it's a very different way to make money in. You do not take a cut. Budgets are set at the lowest common denominator. Budgets are not assuming the band is in question will fail. Then, when the band doesn't fail, there's no provision for the graphic designer to share in that success. **the end.**

Visual Symbolism. Vol 94.



CATALOG.

1. blackhead ear dtd 2000 logo. 2. dr. wendy's logo. 3. pepsi challenge dr logo. 4. gwen's dr logo. 5. pointed star-man. 6. star fun. 7. sunny side up dr logo. 8. love apple. 9. love apple logo. 10. dr. wendy's logo. 11. the one's logo. 12. the one's logo. 13. the one's logo. 14. the one's logo. 15. the one's logo. 16. the one's logo. 17. the one's logo. 18. the one's logo. 19. the one's logo. 20. the one's logo. 21. the one's logo. 22. the one's logo. 23. the one's logo. 24. the one's logo. 25. the one's logo. 26. the one's logo. 27. the one's logo. 28. the one's logo. 29. the one's logo. 30. the one's logo. 31. the one's logo. 32. the one's logo. 33. the one's logo. 34. the one's logo. 35. the one's logo. 36. the one's logo. 37. the one's logo. 38. the one's logo. 39. the one's logo. 40. the one's logo. 41. the one's logo. 42. the one's logo. 43. the one's logo. 44. the one's logo. 45. the one's logo. 46. the one's logo. 47. the one's logo. 48. the one's logo. 49. the one's logo. 50. the one's logo. 51. the one's logo. 52. the one's logo. 53. the one's logo.



If you are the owner of a large multi-national company and you think you need to improve your public image (and believe us, you do), then why not get with the today's craze for commercialising the Designers Republic to transform your logo in the name of art. We operate a free-creation system which can satisfy all your needs by offering everything that the straight-forward business, right up to the 10-dimensional use of your trademark logo on everything from T-shirts to Record Sleeves. For an additional fee, we can even claim an designed logo in the first place.

So, don't delay... contact us today. Free email, chatline, your search, where now you can afford us!

The Designers Republic, 1 Slaney Street, Sheffield S1 4RU, England. Fax: +44 742 758127

Dear Emigre,

Although one cannot buy *Emigre* in the tiny, unenlightened town of Las Cruces, New Mexico, I happen to be lucky enough to go to a school whose library stocks *Emigre* on its shelves. Yippee! No. 48 was a great issue. I liked Gail Swanlund's (as well as Laurie Haycock Makela's) ideas on the new feminism and how it relates (or doesn't) to design. One annoyance, though—although it is Swanlund's name matter, did CalArts have to be mentioned (promoted) ad infinitum throughout the issue?

Love Ed Zella's new "OutWest." Really cool. Love your magazine. It makes life interesting down here between the tumbleweeds.

Las Cruces, New Mexico State University Class of '93

Reply

Dear Lisette,

You bring up a good point. I probably did mention (and promote) CalArts a little too much in *Emigre* 48. Although I considered cutting out the references to CalArts, I thought, well heck, I'm just recently out of school and I miss its ready-made community including the gossip, the crits and the parties, and realized it's still a big part of my life and, apparently, of the lives of the women interviewed. Anyway, doesn't name matter have something to do with mother, too? But the community is now dispersing, moving on, and new people and ideas will inevitably influence my work.

Another criticism I've received, regarding the interview with Laurie Haycock Makela, is that some feel she mentioned and credited her husband P. Scott Makela and daughter Carmela too much. Personally, I enjoyed listening to her talk about having a life in addition to being a designer who really "pushes the edge." Are we to live some sort of "romantic" artistic life, devoid of partners, children and days off? Mmmmm. Hope not!

For me it was a revelation that all of the women included in the issue credited so many people who ever helped them or influenced them. That's pretty cool, don't you think?

Ed Zella

Dear Emigre,

It's past midnight and I have to design the cover for a German kite magazine by tomorrow. My preferred design is one that uses Triplex. Many of my friends (third year graphic design students at Ravensbourne College, London) liked it. Unfortunately, the publisher rejected it because he thought the title wasn't striking enough. Tonight I designed one with a Helvetica/Arbitrary mixture.

Berry Deck's typeface is one of my favorites, but I'm unsure if I should employ it for a cover that I personally don't like and that was only done to satisfy the publishing company (they don't pay enough for this job, anyway). Furthermore, I have seen so many bad designs using "in" typefaces, which in my opinion is quite sad. How do you feel about this? Or don't you mind seeing *Emigre* fonts all over the place? I always thought I should only use them with an appropriate design.

What's your opinion? Or why not ask the *Emigre* readership?

Anyway, I have to finish this letter and my design. It's getting late.

Tina Huber, Germany, Heidelberg University

Reply

Dear Jens,

Your question regarding the public usage of our fonts is a common one. Honestly, we are thrilled to see our fonts "all over the place." The success is all the more sweet knowing how, when we first started, most of those fonts were considered to be ugly, illegible and generally unusable beyond the context of *Emigre* magazine. It really supports our conviction that people's taste and acceptance criteria for typeface designs continually change. Suggesting the typefaces are used only because they are the "in" fonts would exclude the possibility that they are, perhaps, attractive, useful and widely applicable. "Modula" has been around for eight years and is still much used. Is that simply because it is a hip typeface, or is it perhaps because designers enjoy the modular qualities and the specific character it adds to a design? The fact that the fonts are sometimes used badly is beyond our

control (not to mention the fact that this is a highly subjective judgment), like photographers, illustrators, and in some cases even writers, type designers realize they will surrender control of the usage of their creations as soon as they hand the work over to a designer or art director. But should that stop us from making these fonts widely available? Personally, I believe a designer's palette can never be large enough. And *Emigre*, for one, is more than happy to continue to contribute to these palettes. Now to design with our typefaces, however, we'll leave up to the designers. It would be arrogant to think that we know how to best use these typefaces.

Emigre would love to find out what our readership thinks about the above topics.

The Editor

Dear Emigre,

I loved the David Carson issue (#27), especially the design. There was no more appropriate way to do the issue and, in fact, it's what made me finally subscribe and buy your book.

Sincerely,

Chris Latta, Brooklyn, New York

Dear Emigre,

Architects read *Emigre* too! Thanks for your excellent work, I will continue to enjoy it quarterly.

Sincerely,

Douglas Barnham, Gen. Office of Design, Berkeley, California

Dear Emigre,

You seem to have taken me off your mailing list.

WHY?

My friends are still getting their posters and catalogs, but mine stopped coming. My graphic design has been on a downward slope ever since. Please stick me back on your list. I promise I'll buy a T-shirt or something.

Also, "Broadcast" (#48) was a great issue. I read it back-to-front in 2 hours after purchase. Thank you for enlightening me on the world of the feminine avant garde. I was beginning to believe that April Greiman was the only and ever one. Oooooop, besides Zuzana Licks as well.

Um. Thanks.

Dan D. Weissberg, San Carlos, California

Dear Emigre,

Thank you for sending me a copy of your latest issue (#8). In your reply to Miles Newlyn's excellent letter, you stated that the typeface I used on the cover of issue 27 was Helvetica. It was actually Franklin Gothic. Otherwise, a splendid issue.

Lee D. Larson, Del Mar, California

Dear Emigre,

I am inclined to agree with Henry McClellan's "If-You-Discount-It-They-Will-Come" theory of font pricing (see *Emigre* 48). There are a lot of people like me out here—ultra low-budget, Xerox-ists and hand flyer, quick'n' dirty designers—who would love to use *Emigre* (and for that matter, Ray Gun) fonts in our projects, but always seem to wind up standing over a hot photocopier, flipping through a Dover Pictorial Archive book, enlarging letters for our hand-scrambles. Now, while I can't begrudge you one penny of what you charge for your work, let's look at the economics of this. You charge \$2.24 for your library of 96 fonts; Dover charges \$5.95 for a book of 100 fonts. And when I buy that book, I buy the right to limited use of the designs within. I may have to work like a dog to force those scanned fonts to function in my documents, but at least ten six cents a pop, it's a worthwhile effort.

I know this is a "costs are better than dogs" argument. The economics of a modern digital foundry can't be compared to a bargain trade paperback publisher—after all, Dover hunts up things with lapsed copyrights, while you pay living, breathing, eating, rent-paying typographers. And I do consider your fonts better and more interesting than Dover's, which tend to lean toward the church newsletter school of typography. But the Japanese design group "Pineapple" has books of keen display fonts on the market, priced at \$60 for 40 fonts. Their house style is different from, but somewhat comparable to, *Emigre* or Ray Gun. What's stopping you from competing with them?

Please, don't consider this letter some sort of a plea to lower your prices, or even a criticism of them. You charge what the market

will bear, and you have every right to do so. I've seen Emigre fonts on everything from Fox Network promos and McDonald's tray liners to the rins BOING BOING and rave flyers, so you're doing something right. I'm just questioning the economics of charging a lot to a fairly small market as opposed to charging very little to a huge market. If Coke and Pepsi cost like a can, someone would buy them, but then RC and Shasta would be buying Superbowl commercials.

Ignatz Tope, San Diego, California

Reply

Dear Ignatz Tope,

Thank you for your considerate letter.

You are right, Dover can sell a book with 100 fonts for \$5.95 because all they did was print the book. They did not design the fonts. Mad Dover designed all the fonts, I am pretty certain, as you are, that they would not be able to afford selling the book for \$5.95.

Speaking of clip art, a clip art book of Emigre fonts titled "The Emigre Font Book" actually does exist (see photo on right). The book is available only in Japan and, due to the success of the first book, the Japanese publisher Makus has published a second volume. Each volume contains over one hundred pages of Emigre typefaces ready to be Xeroxed or copied photographically. We've considered publishing this book in the U.S. but figured most designers, by now, have MacIntoshes, whereas in Japan, this is not the case and many designers still often do traditional paste-up. My guess is, but correct me if I'm wrong, that the Pineapple's books must have been originally published for the Japanese market, where there is an obvious demand, and then copies were exported to the U.S. to see if there was a market here. You are the very first person who has brought up the notion of Emigre doing a clip art book of fonts for the U.S.

The Editor

Dear Emigre,

If I haven't already, I want to go on record with my praise and admiration for Emigre. The magazine is an invaluable document for historians and, probably more important, a lightning rod for contemporary practitioners. I have watched you transform Emigre from an unfocused culture tab into a wellspring of design alternatives. Your work, indeed your passion, has earned my utmost respect regardless of how I might feel about individual subjects, themes, or points of view.

That said, I want to speak for what Barbara Glesher calls "the Steve Meyers" of the world, who appear to be threatened by loose interpretations and ambiguity in our current graphic design.

My article in *NYC 89* appears to have ignited a fire storm of indignation. It would be disingenuous for me to say I'm sorry, because I am not. Rigorous criticism of our self-referential field should not be undervalued. We are too polite, too tacit in our approval or disapproval, too superficial in our understanding of what we do and its consequences. So, that the incriminations in the Ugly article made Mr. Glesher so...mad (at least that's my assumption by the placement of the ellipsis in her statement) is itself a virtue, if for no other reason than it prompted debate. And personally such debate forces me to reevaluate my own position.

After reading Mr. Glesher's response to my comments concerning Ed Fella, I was forced to take another look, and want to make the following addendum to my original argument: Ugliness was an entry point into an argument about the constant, perpetual, and often knee-jerk quest for change. Ugly is a powerful code. It is also an initial outside response to the unconventional. What shocks us in art (and design), what we don't understand, we often deem ugly by virtue of our incomprehension. I stated in my article that ugly is not always pejorative; not all ugly is bad. Ugly is a critical statement, a point-of-view, and must be analyzed in its context perhaps by how effectively it critiques what we call beauty. Harmony or beauty might be defined as acceptable, and what is acceptable is often a guise for complacency.

However, ugly can also be a conceit, fad, and fashion. Nippy, Punk, and Grunge "movements" all preferred disruption of the status quo through radical or ugly means. The originators know their motives. Yet in all cases, acolytes, followers, and hangers-on borrowed the surface without the soul. That's inevitable, and often painfully obvious. When I harshly critique ugly as a manifestation of contemporary graphic design, I am arguing that it's an old story. Sure the innovators will innovate, but many of the

Please Write to Emigre.
Let us know what you think.



Emigre Font Book 2. Published only in Japan by Makus

"Rigorous criticism of our self-referential field should not be undervalued. We are too polite, too tacit in our approval or disapproval, too superficial in our understanding of what we do and its consequences."

Steven Heller

JULY 3 - 22

1994 dePROGRAM

No. 6

HOLLAND

culture ↔ design

For the past five years the DE PROGRAM Dutch summer design tour has provided a forum for participation in the rich and engaging design tradition of the Netherlands. In this, our 10th year, DE PROGRAM will engage in a cross disciplinary dialogue focusing not only the exceptional graphic productions of Dutch designers but also the culture and attitudes that facilitate and inspire Dutch design in general.

Get with it!

CONTACT

The program is essential for academic credit and is open to graduate students, professional designers, educators and select undergraduate students.

Here's what you do - contact us for an application form by mail, phone or fax. Send the form back with 20 - 30 slides of your recent work and a \$300 good faith deposit payable to De Program/Oregon State University. If you are accepted, your deposit will be applied to the program fee, otherwise it will be returned to you along with your slides.

De Program includes tuition, (2 graduate or undergraduate credits), lodging with breakfast, museum fees, group excursions and transportation in England, (including lodging). Students are responsible for airfare to and from Rotterdam. Additionally, students should allow spending money for meals, some not supplied, personal ground transportation and any spontaneous shopping frenzies. De Program is developed over a three week period, July 3 - 22, 1994, and is based in Rotterdam. Field trips to Amsterdam, Den Haag, Breda, Liverpool and England are planned. Sessions will include assigned projects and critiques with internationally recognized Dutch designers, studio tours and visits to major museums and collections. All sessions will be conducted in English.

Deaf Koor
Erasmus Michelson University
Visual Communication Arts
114 Ford Hall
Tyrone, Michigan
(517) 487-1387
fax (517) 487-1395

Edward McQuinn
Oregon State University
Department of Art
Corvallis, Oregon
(503) 313-5018
(503) 313-5018
fax (503) 313-2414

PROGRAM COST \$2900

deadline **APRIL 22**

TM DR deth toys™

gills™

THE DESIGNERS REPUBLIC™ R 1990

THE DESIGNERS REPUBLIC™ LIMITED EDITION POSTERS

POSTER (A) ONE
SPACE-MAN™
(A) 1 P 2 COLOUR
METALLIC PURPLE VAMPIRE-MAN™
ON A DAYGLO FLOURESCENT
PINK BACKGROUND
PRICE: £7.50 PLUS £1.00 P & P

TEE - "SHIRT 1" OR "SPACE-MAN™"
Dark Purple or White on Dayglo Pink

NOT THE SHIRT!

POSTER (B) TWO
VAMPIRE-MAN™
(A) 1 P 2 COLOUR
METALLIC PURPLE VAMPIRE-MAN™
ON A DAYGLO FLOURESCENT
PINK BACKGROUND
PRICE: £7.50 PLUS £1.00 P & P

TEE - "SHIRT 2" / OR "VAMPIRE-MAN™"
Dark Purple or White on Dayglo Pink with Orange Eyes on Dark Blue

POSTER (C) THREE
JON + DEE THE TWINS™
(A) 1 P 2 COLOUR
THE TWINS™ IN BLACK WITH
SPECIAL METALLIC SILVER DETAIL
PRICE: £7.50 PLUS £1.00 P & P
= (A) 2 ONE COLOUR BLACK THE TWINS™
PRICE: £7.50 PLUS £1.00 P & P

All printed on Top Quality Jersey Cotton K&L
Short sleeve T-shirts with small back print

SHIRTS £5.00 EACH + £2.00 P&P

PLEASE MAKE ALL CHEQUES IN POUNDS STERLING PAYABLE TO: THE DESIGNERS REPUBLIC
1 SIDNEY STREET SHEFFIELD S1 4RG

ザ・デザイナーズ・リパブリック

● THE DESIGNERS REPUBLIC | 1 SIDNEY STREET SHEFFIELD S1 4RG TEL: 0114 266 1000 FAX: 0114 266 1001





GB

デザイナーズリパブリック



NEW + USED

AN EMIGRE ISSUE

DESIGNED BY

THE DESIGNERS

REPUBLIC - UK

WARNING

WARNING

All design, layout, art + images copyright © The Designers Republic 1994.

The Designers Republic

D-1986-84-4

design or die!

1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZ

ROBOBA7 7ANGUAG3 F0R TH3 MAZZ32

RON3 NAT 1 N ON3 IOP3

i lev my DR™



3105/9

2611 OR 070077 7ANGUAG3 F0R TH3 MAZZ32



THE DESIGNERS REPUBLIC



(oh!) oh! seven 4 two



SHEFFIELD'94



> TH3 D321GN3R2 R3PUBLIC 3M1GR3 122U3 29 (NEW) AND US3D © 1994 <
> TH3 D321GN3R2 R3PUBLIC 3M1GR3 122U3 29 (NEW) AND US3D © 1994 <
> TH3 D321GN3R2 R3PUBLIC 3M1GR3 122U3 29 (NEW) AND US3D © 1994 <
> TH3 D321GN3R2 R3PUBLIC 3M1GR3 122U3 29 (NEW) AND US3D © 1994 <

Side One
Track One
The
15'44'220"

Side One
Track Two
Discards
11'57'500"

Side One
Track Three
Replicas
22'40'004"

Side One
Track Four
Credits
19'41'189"

Side One
Track Five
The
28'11'390"

Side One
Track Six
The
28'52'448"

Side One
Track Seven
Naked
1'13'598"



design or die! it's an easy contest!



THE DESIGNERS REPUBLIC DESIGN FOR SANITY

285.75X 425.45MM



デザイナーズリパブリック

WOPAW 295™ 680

THE DESIGNERS REPUBLIC

THE DESIGNERS REPUBLIC

THE DESIGNERS REPUBLIC